

PANTERA

★ ★ ★ THE ULTIMATE DVD GUIDE! ★ ★ ★

- INTRODUCTION
- TUNINGS & STRINGS
- TUNE UP
- “COWBOYS FROM HELL”
- “CEMETERY GATES”
- “MOUTH FOR WAR”
- “WALK”

JUSTIN HYTE (OPPOSITE/ BACK COVER) / NEIL ZLOZOWER (COVER)

HOW TO PLAY THE BEST OF

PANTERA

GUITAR
DVD

**LEARN
DIMEBAG DARRELL'S
INCREDIBLE
GUITAR PARTS
NOTE-FOR-NOTE!**

**OVER
90
MINUTES OF
LESSONS**

★ ★ ★ ★ ★ **THE ULTIMATE DVD GUIDE!** ★ ★ ★ ★ ★

**"COWBOYS FROM HELL" • "CEMETERY GATES"
"MOUTH FOR WAR" & "WALK"**

EDITORIAL

EDITORIAL DIRECTOR **Brad Tollinski**
EDITOR-IN-CHIEF **Jeff Kitts**
EXECUTIVE EDITOR **Christopher Scapelliti**
SENIOR EDITOR **Brad Angle**

VIDEO

PRODUCER OF DIGITAL MEDIA **Peter Heatley**
ASSOCIATE VIDEO PRODUCER **Mark Nuñez**

MUSIC

SENIOR MUSIC EDITOR **Jimmy Brown**
MUSIC EDITOR **Matt Scharfglass**
MUSIC ENGRAVERS **Staccato Media Group, Inc., MusiComp, Inc.**
MUSIC CLEARANCE AND COPYRIGHTS **Richard Blenstock**

ART

DESIGN DIRECTOR **Alexis Cook**
ASSOCIATE ART DIRECTOR **Nicholas Razabek**
PHOTOGRAPHY DIRECTOR **Jimmy Hubbard**
ASSISTANT PHOTOGRAPHY DIRECTOR **John Langford**
DIGITAL IMAGING SPECIALIST **Justin Phillips**

EDITORIAL AND ADVERTISING OFFICES
149 5th Ave., 9th Floor, New York, NY 10010
(212) 768-2966; FAX: (212) 944-9279
EMAIL soundingboard@guitarworld.com
WEB PAGE guitarworld.com

BUSINESS

VP/PUBLISHING DIRECTOR, MUSIC **Anthony Denzi**
adanzi@futureus.com
PUBLISHER **Greg Di Benedetto**
greg@guitarworld.com
ADVERTISING SALES **Jasen Perl**
646-723-5419, jperl@futureus.com
ADVERTISING SALES **Scott Sciacca**
646-723-5478, ssciacca@futureus.com
ADVERTISING SALES **Jeff Tyson**
646-723-5421, jtyson@futureus.com
AD COORDINATOR **Anna Blumenthal**
646-723-5404, anna@guitarworld.com
MARKETING MANAGER **Chris Campana**
646-723-5416, ccampana@futureus.com

PRODUCTION

PRODUCTION DIRECTOR **Richie Lasovey**
PRODUCTION COORDINATOR **Nicole Schilling**
PRINT ORDER COORDINATOR **Linh Chau-Ward**

CONSUMER MARKETING

DIRECTOR CONSUMER MARKETING **Rich McCarthy**
CIRCULATION DIRECTOR **Crystal Hudson**
NEWSSTAND DIRECTOR **Bill Shewey**
CONSUMER MARKETING OPERATIONS DIRECTOR **Lisa Redler**
RENEWAL & BILLING MANAGER **Mike Hill**
BUSINESS MANAGER **Eliot Kiger**
SR. ONLINE CONSUMER MARKETING MANAGER **Jennifer Triakner**
CUSTOMER SERVICE MANAGER **Mike Frassica**

FUTURE US, INC.

4300 Shoreline Court, Suite 400, South San Francisco, CA 94080
www.futureus.com

PRESIDENT Jonathan Simpson-Bint

VP/COO **John Sutton**
VP/PUBLISHING DIRECTOR **Stacey Levy**
VP INTERNET DEVELOPMENT **Tyson Daugherty**
EDITORIAL DIRECTOR/GAMES GROUP **Stephen Pierce**
EDITORIAL DIRECTOR/TECH **Jon Phillips**
GENERAL COUNSEL **Charlotte Falls**
HUMAN RESOURCES DIRECTOR **Nancy Durlaster DuBois**



Future US, Inc. is part of Future plc.
Future US, Inc. produces carefully targeted special-interest magazines for people who share a passion.
We aim to satisfy that passion by creating titles that offer value for money, reliable information and smart buying advice, and which are a pleasure to read. Over

100 international editions of our magazines are also published in 30 other countries across the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-5295

NON-EXECUTIVE CHAIRMAN **Roger Parry**
CHIEF EXECUTIVE **Stevie Spring**
GROUP FINANCE DIRECTOR **John Bowman**
Tel +44 1225 442244
www.futureplc.com

HOW TO PLAY THE BEST OF

PANTERA

THE ULTIMATE DVD GUIDE

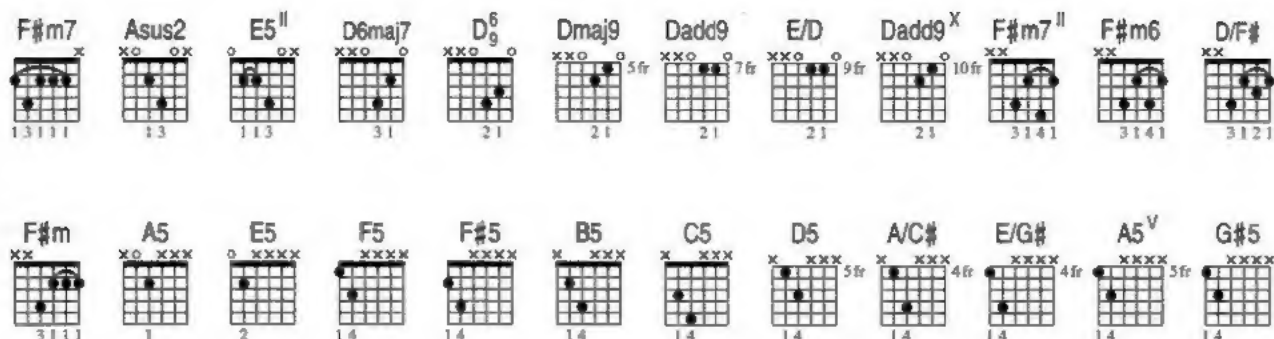
"CEMETERY GATES"
PAGE 3

"COWBOYS FROM HELL"
PAGE 13

"MOUTH FOR WAR"
PAGE 18

"WALK"
PAGE 23

CEMETERY GATES



(Note: On recording all instruments sound 1/4 step lower than written. To play along, tune all strings slightly flat.)

A Intro (0:00) Moderately ♩ = 120 (w/half-time feel)

Gr. 1 (acous.) *let ring throughout*
Rhy. Fig. 1

Chords: F#m7, Asus2, E5 II, D6maj7

Bass *Bass Fig. 1*
w/pick *let ring*

Gr. 1

Chords: F#m7, Asus2, E5 II, D6maj7

end Rhy. Fig. 1

Gr. 2 (elec. w/dist. and delay)
full *full*

Bass *let ring* *end Bass Fig. 1*

CEMETERY GATES

B 1st Verse (0:16)

Reverend

Reverend

is this some conspiracy

F#m7

Asus2

ES¹

D6maj7

Gr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

9 Bass

Crucified

for no sins

E54

An image

D6maJ7

beneath me

F#m7

What's within our plans for life

ASUS2

E5¹¹

It all seems so unreal

D6maj7

F#m7

Gr. 2 plays Fill 1

17 Rhy. Fig. 1

I'm a man couldn't halt feel this world

left in my misery

F#m7

ASUS2

54

D6

Dmaj9

Dadd9

Rhy. Fig. 2

1.h. fing.

Bass Fig. 2

Gtr. 2 plays Fill 2

E/D

Dadd9 x

end Rhy. Fig. 2

Fill 1 (0:32)

*Gr. 2

*set volume knob on gr. low

FILE 2 (0:48)

Gtr. 2

volume swell (w/echo repeats)

C 1st Interlude (0:54)

F#m7 II

F#m6

D/F#

F#m

F#m7 II

Gtr. 2 (w/dist., octave-up harmonizer effect and delay)

28

Gtr. 1

32

pitch: G#

(1:09)

F#m7

Asus2

E5 II

D6maj7

Gtr. 1 plays first seven meas. of Rhy. Fig. 1 (see meas. 1)

(harmonizer off)

P.H.

36

pitch: A#

Bass plays Bass Fig. 1 (see meas. 1)

40

Gtr. 3 plays Fill 3 (see below)

Gtr. 1 plays Rhy. Fig. 2 (see meas. 24)

Bass plays Bass Fig. 2 (see meas. 24)

Fill 3 (1:21)

(E5)

(Dadd6)

Gtr. 3 (elec. w/dist.)

Handwritten musical notation for a guitar piece. The notation is on a single staff with a key signature of one sharp (F#). The piece starts with a treble clef and a 4/4 time signature. The first measure is marked '44' and contains a whole note chord (19)15. The second measure is marked 'E/D' and contains a whole note chord (19)21. The third measure is marked '(21)' and contains a whole note chord (21)17. The fourth measure is marked 'Dadd9x' and contains a whole note chord 21 22. The fifth measure is marked '22' and contains a whole note chord 22. The sixth measure is marked '22' and contains a whole note chord 22. The seventh measure is marked 'N.H. grad. dive w/bar' and contains a whole note chord 9 4. The eighth measure is marked 'pitch: D' and contains a whole note chord 3. The piece ends with a double bar line and a final chord 4 4.

D (1:33)

A5 (F5) A5 (F5) P.H. E5 F5

*Ger. 2 (delay off) P.H. P.H. P.M. P.H. P.H.

48 P.M.

*doubled

pitch: F pitch: B pitch: F pitch: G pitch: F

Bass Bass Fig. 3 let ring... end Bass Fig. 3 Bass Fill 1

E (1:52, 3:15)
(end half-time feel)

F#5 A5 B5 C5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5

52 > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. >

Handwritten guitar tablature for a guitar solo. The solo is in E major and consists of two staves. The first staff starts at measure 52 and ends at measure 54. The second staff starts at measure 55 and ends at measure 57. The solo is marked with a '1.' and a '2.' at the beginning of the first and second staves respectively. The solo is in E major, with chords F#5, A5, B5, C5, E5, and F5 indicated above the staff. The solo is marked with a '1.' and a '2.' at the beginning of the first and second staves respectively. The solo is in E major, with chords F#5, A5, B5, C5, E5, and F5 indicated above the staff. The solo is marked with a '1.' and a '2.' at the beginning of the first and second staves respectively.

F 2nd and 3rd Verses (2:17, 3:30)

w/half-time feel

2. Reverend he turned to me
3. Sometimes when I'm alone

without a tear in his eyes
I wonder aloud

F#m7

ASUS2

E5

D6maj7

Gr. 3 (clean w/chorus)
Rhy. Fig. 3

end Rty. Fig. 3

57 *Rhy. Fig. 3*

Gtr. 2

Bass

CEMETERY GATES

(2nd time) skip ahead to 2nd chorus [H]

4.

all alone
all alone

as the
as the

memories
memories

now
still

unfold
remain

A5^V

D5 A/C# E/G#

P.M.

77

*repeat previous chord

G 1st Chorus (3:02)
w/half-time feel

1.

2.

go back to [E]

my door

Believe the word
and pass the cemetery

I will unlock
gates

Gtr. 2

A5

(F5)

P.H.

P.H.

(F5)

P.H.

(F5)

E5

F5

80

P.M.

P.M.

P.M.

P.H.

P.H.

P.H.

pitch: F pitch: B pitch: F pitch: G

Bass plays Bass Fig. 3 twice (see meas. 48)

Bass plays Bass Fill 1 (see meas. 52)

1., 2., 3.

H 2nd and 3rd Choruses (4:24, 5:46)
w/half-time feel

my soul

The way
And my we were
Believe concern
and pass the word
the cemetery

The chance to save
I will unlock

Gtr. 2

A5

(F5)

A5

(F5)

Gtr. 2 substitutes Fill 1 second time (see below)

P.H.

P.H.

85

P.M.

P.H.

P.H.

P.M.

P.H.

P.H.

pitch: F pitch: B pitch: F pitch: G

Bass plays Bass Fig. 3 three times

(2nd time) skip ahead to meas. 121

4.

A5

N.C.

Gtr. 2

P.M.

P.M.

89

Fill 1 (4:36, 5:58)

Gtr. 2 P.H.

P.H.

A5

1/2

1/2

pitch: F pitch: G

I Guitar Solo (4:52) gates

F#m7

Asus2

E5

D6maj7

Gtr. 3 plays Rhy. Fig. 3 twice (see meas. 57)

let ring-----

Gtr. 4 (elec. w/dist.)

92 w/ bar

Gtr. 2

Bass

F#m7

Asus2

E5

D6maj

Gtr. 4 w/ bar

95

Bass

F#m7

Asus2

E5

D6maj7

Gtr. 4

99

Gtr. 3

let ring-----

Bass

F#m7

Asus2

103

Gtr. 3 plays Rhy. Fig. 3 (see meas. 57)

114

F#5 A5 B5 C5 B5 A5

w/ bar -1 1/2 w/ bar 1 1/2 w/ bar -1/2 w/ bar -1 1/2 w/ bar w/ bar

(5.31)

Gtr 4 F#5 A5 B5 C5 E5 F5 F#5 A5 B5

play 1st time only

grad dive w/ bar slack

pitch C#

116

Gtr 2 P.M. P.M. P.M. P.M. P.M.

Bass

1. 2. go back to chorus [H]

Gtr 2 C5 B5 A5 C5 B5 G#5 C5 B5 G#5

119 P.M. P.M.

(8:12)

[J] Outro (8:14)

gates

A5 (F5) A5

Rhy Fig 5

Gtr 2 P.M. P.H. P.M.

121 (drum fill)

pitch F

let ring

(F5) A5 (F5) w/ bar +2 1/2 w/ bar

Gtr 4

125

dive w/ bar N.H.

Use bar to gradually and smoothly "pull" harmonic up to pitch indicated

Gtr 2 P.H. P.H. 1/2 P.M. P.H.

pitch: B end Rhy Fig 5

pitch: F

pitch: B

pitch: I

let ring

Bass

CEMETERY GATES

CEMETERY GATES

(F5) A5 N.C.
Gtr. 3 plays Rhy Fig. 5 simile until fade (see meas. 122)

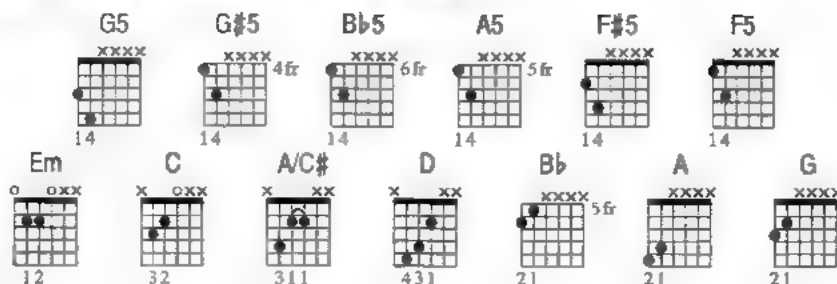
128 A5 +1/2
pitch C
P.M.
P.H.
P.M.
pitch F
let ring

Gates A5 N.C.
Gtr. 4
129 w bar *N.H.
vib. w/ bar grad. dive w/ bar slack
-1 1/2 G -1/2 -1 -1 1/2 L
*N.H. located approx. 1/3 distance from 2nd to 3rd fret
Bass
-1 1/2 3 1 5 5 5 5 5 7 6 7 8 5 7 8 8 7 5 5 5 5 5 7 0

(F5) A5 N.H.
133 pre-dive w/bar N.H.
-1 2 2 1/2 -2 slack
A -2 1/2 *strike N.H. w/bar depressed
**pull up on bar
Bass Fig. 5 let ring
Bass repeats Bass Fig. 5 simile until fade
1 1 0 1 1 5 5 5 5 5 7 5 0 1 1 0 1 3 5 3 5 5 5 5 5 7 0

(F5) A5
137 +1 grad. dive w/ bar
-1
A5 (F5) w/ string noise & feedback
A5 (F5) slack
142 -2 1/2
*slackened string noise
A5 (F5) w/ bar N.H. 1 1 2 1
*pull up on bar
146 -2 1/2 +1 1/2 +1 w/ bar
fade out

COWBOYS FROM HELL



A Intro (0:00)

Moderately ♩ = 116

NC (E5)

Gtr. 1 (elec. w/dist. and flanger)

PM. ----- Riff A ----- (play 3 times)

* Sped-up tape effect: simulate by picking muted string while quickly sliding fret hand down neck.

Gtr. 1 plays Riff A four times (see meas. 1)

Gtr. 3 plays Fill 1 (see below)

Gtr. 2 (elec. w/dist.)

Riff B

end Riff B

2 PM. ----- (play 3 times) PM. -----

Gtrs. 2 and 3

4 PM. ----- (repeat previous measure) PM. -----

Bass

w/pick

Bass Fig. 1

end Bass Fig. 1

Oh (0:42) come on

6 PM. ----- (play 3 times) PM. ----- PM. -----

Fill 1 (0:14)

Gtr. 3 (elec. w/dist.)

Bass Fill 1 (0:48, 1:43)

(E5)

[B] Verses (0:50, 1:45)

1. Under the lights where we stand tall
gonna take what's ours to have
(2.) pillage the village trash the scene but
out of the darkness and into the light

N.C.(E5)

P.M.

11 P.M. P.M. P.M.

Substitute Bass Fill 1 second time

nobody touches us at all Showdown shootout
Spread the word throughout the land bad guys wear black
better not take it out on me 'cause a ghost town is found
Sparks fly everywhere in sight from my double-barrel twelve-gauge

13 P.M. P.M.

Spread fear within without I said we're
We're tagged and can't turn back So You see us comin' and you
where your city lock me in used to be cage G5 G#5
Can't lock me in your cage

15 P.M. P.M. P.M. P.M. P.M.

all together run for cover We're taking over this town
G5 Bb5 A5 G#5 N.C.(E5)

17 P.M. P.M. P.M.

[C] 1st and 2nd Choruses (1:16, 2:10)

Here we come reach for your gun and you better listen well my friend You see
Deed is done again we've won Ain't talkin' no talk tales friend 'cause
N.C.(E5)

Gtrs. 2 and 3

20 P.M.

Bass plays Bass Fig 1 twice (see meas. 4)

(2nd time on 2nd chorus) skip ahead to meas. 28

It's been slow down below your doom

Aimed at you we're the cowboys from hell
Comin' for you we're the cowboys from hell

22

Staff 1: Musical notation for measures 22-23. Measure 22 has a slash indicating a skip. Measure 23 contains a triplet of eighth notes: 0, 3, 0, 3, 2, 0, 3, 3, 1, 0, 3, 2, 0.

Gtr. 2 P.M. 24

Staff 2: Musical notation for measures 24-25. Measure 24 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 25 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3.

Gtrs. 2 and 3 P.M. Split

(2nd time) go back to verse [B]

(2nd time) 2. Oh

Comin' for you we're the cowboys from
G5 F#5 F5

26 P.M.

P.M.

P.M.

28 P.M.

Staff 3: Musical notation for measures 26-27. Measure 26 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 27 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 0, 3, 3, 0, 1, 0, 3, 1.

Substitute Bass fill 1 second time

[D] Guitar Solo (2:27)

hell
Em C7 A/C# D Bb A G

29 Gtr. 1

Staff 4: Musical notation for measures 29-32. Measure 29 contains a wavy line. Measure 30 contains a wavy line. Measure 31 contains a wavy line. Measure 32 contains a wavy line.

Gtrs. 2 and 3
Rhy. Fig. 1
P.M.

Staff 5: Musical notation for measures 29-32. Measure 29 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 30 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 31 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 32 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3.

Bass
Bass Fig. 2

Staff 6: Musical notation for measures 29-32. Measure 29 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 30 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 31 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 32 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3.

33 Em

Staff 7: Musical notation for measures 33-36. Measure 33 contains a triplet of eighth notes: 11, 12, 15, 11, 12, 15. Measure 34 contains a triplet of eighth notes: 11, 12, 15, 11, 12, 15. Measure 35 contains a triplet of eighth notes: 11, 12, 15, 11, 12, 15. Measure 36 contains a triplet of eighth notes: 11, 12, 15, 11, 12, 15.

P.M.

P.M.

Staff 8: Musical notation for measures 33-36. Measure 33 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 34 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 35 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 36 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3.

Staff 9: Musical notation for measures 33-36. Measure 33 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 34 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 35 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3. Measure 36 contains a triplet of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 0, 3.

16 GUITAR DVD

1. slight P.H. 2. slight P.H.

48

Gtr 2 plays Riff B (see meas. 2)

50

Bass

*slide fret hand up neck without pressing down on strings

F 3rd Chorus (3:24)

Here we come reach for your gun and you better listen well my friend You see
Deed is done again we've won Ain't talkin' no tall tales friend friend 'cause
N.C.(E5)

Gtrs. 2 and 3

54 P.M.

Bass plays Bass Fig. 1 twice (see meas. 4)

It's been slow down below Aimed at you we're the cowboys from hell
high noon your doom Comin' for you we're the cowboys from hell

56 P.M.

go back to interlude E

Oh

Step aside for the cowboys from hell

Gtrs. 2 and 3

58 P.M.

Bass

G Outro (3:59)

Uh

60 P.H. P.M. P.M.

1.0 סעיף מס' 1.0

D Chorus (1:14, 2:16)

Double-Time ♩ = 160

(2nd time) skip ahead to guitar solo **F**

Use **Hold your mouth for the war**
It for what it's for
Speak the truth about me

Determined

E5 G5 B5 G5 B5 G5 B5 G5 E5
 (play 3 times)
 Gtrs. 1 and 2 substitute Rhy. Fig. 1 second time (see meas. 21)
 21 Rhy. Fig. 1. N.C. (B5) NH
 Bass plays Bass Fig. 2 three and one half times (see meas. 3)
 pitches: G, C (slightly flat)
 Bass plays Bass Fill 1 on 1st chorus (see meas. 5)

E (120)

Half-Time ♩ = 80

25 PM PM PM PM PM PM PM PM PM PM PM NH ... 26

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 E5

2 0 0 0 9 7 10 8 7 5 5 7 4 5 8 9 10 7 5 6 0 6 6 2

0 0 0 0 7 8 0 5 6 0 3 0 3 5 0 2 3 0 6 0 7 8 0 5 6 0 3 0 6 6 2

1st time: Bass plays Bass Fig. 3 (see meas. 6)
2nd time: Bass plays Bass Fig. 3a (see meas. 8)

pitcher: G, C (slightly flat)

2

[go back to verse](#)

2. Possessed

27 G5 Bb5 B5 C5 P.M. A5 Bb5 P.M. G5 P.M. N.H. -- 7 E5

5 8 9 10 7 8 5 6 6 2 2
3 0 6 0 7 8 0 5 6 0 3 0 0 0

pitches: G, C (slightly flat) Bass plays Bass Fill 2 (see meas.

F **Guitar Solo (2:28)**

Half-Time ♩ = 80

N.C.(G#5)

Gtr. 3 (elec. w/dist.)
 29

Gtrs. 1 and 2
 Rhy. Fig. 2

Bass

(G#5) E5 (D5) (G#5)

Gtrs. 1 and 2 play Rhy. Fig. 2 two and one half times (see meas. 29)

31 Gtr 3

(14) X-X- 14/16 12 12 14 17 16-19 19' (19)19 19 21 - (21) 21(21) -21 (21) 21' -21 (21) 2

X-X- X-X- full 1 1/2 full full full full

Bass

2 4-4-4 2 4 6-5-4-2 2 2 0 (0) 7-6-5-(5) 4-0-7-0-12 2-4-4-4 2 4 4 6-5-4-2 2 2

[illegible]

to close your eyes to what's real

38 Gtrs. 1 and 2 P.M. \searrow

PH w/bar -3/4

E5 D5 F#5 G#5 B5 G#5 D#5 D5 C#5 B5 \sharp F#5 E5 D5

P.M. \searrow P.M. \searrow

Bass

	G#5	F#5
A1		(repeat previous measure)

[illegible]

I 3rd and 4th Verses (3:15, 3:29)

3. No comprehension
4. Like a

into to fall
fresh
Bm

G#5

P.M.

49 P.M.

vacuum after the wind life for is my to sail death

N.C.(G#5)

PM

53

Can't be the rest Let others waste my time Pulling and pushing the of duration

N.C.(G#5)
Bm

57

PM

Owning no one can please

bottom line

N.C. (G.5)

Am

G#5

F#5

61

PM

61 P.M.

G#5

F#5

67

J **Outro** (3:43)

Uh (same 1st time only)

G45

F#5

(play 15 times)

(play 15 times)

WALK

Tune guitar down almost one and one half steps (low to high: C# F# B E G# C#, slightly sharp).

Bass tuning (low to high: C# F# B E, slightly sharp).

All notes and chords sound in the key of C# minor, slightly sharp.



A Intro (0:00)

Moderately ♩ = 118

N.C.(E5)

1 Elec Gtr (w/heavy dist) (repeat previous bar)

Bass (5-string arr. for 4-string) w/pick

4

Bass Fill 1

7

(0:17) N.C.(E5) C5

P.M. >

10

N.C (E5) Bb5 N C (E5) Eb5 (E5) F5 G5 Ab5 G5 F5

P.M. > P.M. > P.M. open 6 string > > > > > >

B Verses (0:35, 1:42)

1. Can't you see I'm easily bothered by persistence One step from
 2. Run your mouth when I'm not around It's easy to achieve You cry to weak

14

N.C (E5)

Bass Frig 1

lashing out at you You want in to get under my skin and call yourself a friend
 friends that sympathize Can you hear the violins playing your song

17

PM > >

PM > >

C Pre-chorus (0:52, 1:59)

I've got some more friends friends like you What do I do } is there no
 Those same friends tell me your every word Eb5 D5

20

PM > >

PM > >

standard anymore What it takes who I am where I've been belong

B♭5 B5 N.C. (E5)

23

You can't be something you're not Be yourself by yourself Stay away from me

D5 B♭5 B5 N.C. (E5)

26

D Chorus (1 15, 2-23, 3-42)

A lesson learned in life known from the dawn of time Re

D5 B♭5 G5 F♯5 F5 N.C. (E5) C5

30

(2nd time) skip ahead to **E**

spect Waik What did you say Re

N.C. (E5) B♭5 N.C. (E5) E♭5 (E5) F5 G5 A♭5 G5 F5 N.C. (E5) C5

35

WALK

(3rd time) skip ahead to **[H]**

39 N.C.(E5) spect Bb5 N.C.(E5) Walk Eb5 (E5) F5 G5 Ab5 G5 F5

P.M. > P.M. > P.M. open 6 string >

42 Are you talking to me (E5) F5 G5 Ab5 G5 F5 N.C.(E5)

44 go back to **[H]** 2nd Verse

[E] (2:29)

47 What did you say (E5) F5 G5 Ab5 G5 F5 N.C.(E5) Re C5 N.C.(E5) spect Bb5

P.M. open 6 string > P.M. > P.M. >

50

N.C.(E5) Walk Eb5 (E5) F5 G5 Ab5 G5 F5 N.C.(E5) Re - C5

P.M. P.M. open 6 string

53

N.C.(E5) spect Bb5 N.C.(E5) Walk Eb5 (E5) F5 G5 Ab5 G5 F5 What did you say

P.M. P.M. open 6 string

56

N.C.(E5) Re C5 N.C.(E5) spect Bb5 N.C.(E5) Walk Eb5

P.M. P.M. P.M. P.M.

59

N.C. F5 G5 Ab5 G5 F5 (E5) Are you talking to me F5 G5 Ab5 G5 F5 (E5) No way F5 G5 Ab5 G5 F5

P.M. on open 6 string

F **Guitar Solo (3:00)**

62 punk (E5) F5 G5 Ab5 G5 F5 N.C.(E5) grad. bend full full

[illegible]

66

full vib.

wide vib.

p

15 (15) 16 12 12 16 12 16 12 12 15 15 12 15 12 15 12 14 14 12 13 (13) 12 13 12 12 13 14

0 0 0 1 0 0 7 5 7 6 5 3 0 0 1 0 3 0 4 0 3 0 1

v v v

Handwritten musical score for guitar, measures 68-77. The score is written on two staves. The top staff contains fret numbers and vibrato markings. The bottom staff contains fret numbers and vibrato markings. The score is divided into two systems by a double bar line. The first system covers measures 68-74, and the second system covers measures 75-77. The score includes various musical notations such as vibrato, bends, and fret numbers.

Measure 68: Top staff: (13) with wide vib. marking. Bottom staff: 0 0 0 3 0 0 3.

Measure 69: Top staff: 12 13 (13) (13) with wide vib. marking. Bottom staff: 0 0 0 3 0 0 3.

Measure 70: Top staff: 12 13 (13) with wide vib. marking. Bottom staff: 0 0 0 3 0 0 3.

Measure 71: Top staff: (13) with grad. bend marking. Bottom staff: 0 0 0 3 0 0 3.

Measure 72: Top staff: 15 17 18. Bottom staff: 0 0 0 1 0 3 0 4 0 3 0 1.

Measure 73: Top staff: 18 with 1 1/2 marking. Bottom staff: 0 0 0 1 0 0 7 7 7 7 7 7.

Measure 74: Top staff: (18) with 1 1/2 marking. Bottom staff: 0 0 0 1 0 0 7 7 7 7 7 7.

Measure 75: Top staff: 5 7 5 7. Bottom staff: 0 0 0 1 0 0 7 7 7 7 7 7.

Measure 76: Top staff: 5 7 5 7. Bottom staff: 0 0 0 1 0 0 7 7 7 7 7 7.

Measure 77: Top staff: 5 7 5 7. Bottom staff: 0 0 0 1 0 0 7 7 7 7 7 7.

71 (A5)

5 (5) 7 5 7 0 8 9 8 5 7 8 7 5 6 7 6 (6) (6) 7 7 5 (5) 2 (2) 14 2

1/2 full T x

4

0 0 0 1 0 3 0 4 0 3 0 1 0 0 0 1 0 0 3 2 (2) 5 0 0 0 1 0 3 0 4 0 3 0 1

[illegible][illegible]

G (3:34)
NC.(E)

80

0 1 (1) 0

1/2

#2

[illegible]

H (3:56)

Are you talking to me

(E5) F5 G5 Ab5 G5 F5 N.C.(E5)

File

C5	N.C.(E5)
----	----------

SDECI

B65

P.M. open string

84

84 P.M. open string

0 0 0 1 0 3 0 4 0 3 0 1 0 0 1 (1) 0 0 10 8 0 0 1 (1) 0 0 8 0

0 0 0 1 0 3 0 4 0 3 0 1 0 0 1 (1) 0 0 10 8 0 0 1 (1) 0 0 8 0

Walk

(1.) What did you say

(2.) Are you talking to me

Are you talking to me

N.C.(E5)

E65

(E5)

P.M. open  string

— — —

— — — — —

— — — — —

(23)

55

G5

A

65

G5

F5

87

87

1/2

P.M. >

P.M. open ⑥ string

0 0 0 1 (1) 0

0 0 0 1 0 3 0 4 0 3 0 1

0 0 0 1 0 3 0 4 0 3 0 1

I **Intro** (4:18)

(1st time) Walk on home boy

play 8 times and fade

N.C.(E5)

90

90 P.M. 1/2 P.M. 1/2

0 0 0 2 1 (2 1) 2 0 0 0 0 2 1 (2 1) 2 0

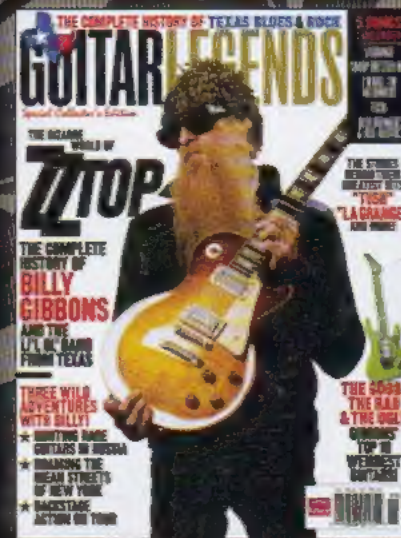
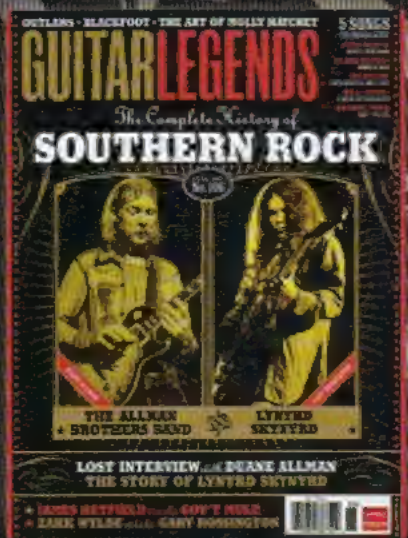
0 0 0 1 (1) 0 0 0 0 0 1 (1) 0

★ AVAILABLE FOR THE FIRST TIME ★



THE BEST OF GUITAR WORLD CONTENT

5 SONGS
TABBED PER
ISSUE.



★ WWW.GUITARWORLD.COM/STORE ★